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ABSTRACT

In a 2-week period, the feature stories broadcast on television "magazines" were analyzed to determine how they differed from stories in the traditional print media. Five such programs were monitored: "60 Minutes," "20/20," "NBC Magazine," "PM Magazine," and "Hour." The feature story content of these programs was compared with a composite of magazine feature writing components, including five feature story forms: personal experience stories, the personality sketch/profile, how-to-do-it stories, historical stories, and the complex/analytical story. Many similarities were found between the electronic and print media feature stories. How-to-do-it articles, personality profiles, and complex/analytical stories were about equal in number, with fewer personal experience stories and no strictly historical stories. The findings also revealed that the television magazines were dominated by stories concerning health, actors and actresses, novelists, and women in business and entertainment. Stories covering complex issues focused on antisocial behavior, sex and pornography, leisure, and government inefficiency. The findings suggest that the gaps between the electronic and print media may be narrowing. (FL)

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MAGAZINE DIVISION

EMERGING ELECTRONIC FEATURE STORIES IN TELEVISION "MAGAZINES"

by

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EMERGING ELECTRONIC FEATURE STORIES IN TELEVISION "MAGAZINES"

Introduction and Purpose

This analysis of the nature and content of the increasingly common national and local television "magazines" is related to the teaching and practice of feature writing--both print and electronic. The study is a rudimentary attempt to assess this content and detect elements of the traditional feature stories in newspapers and magazines: types and titles, forms and format, techniques and tools, autho ity and approaches, sources and research. This study searches for similarities and differences in print and electronic handling of the magazine "article" and for television innovations as well as limitations of the audio-visual feature story.

This print perspective of the electronic media performing perhaps the same communications function should be of use to journalism teachers preparing future feature writers for magazine and television in a multi-media work-world in which the walls between the two mediums are breaking down.

This study is a primary, pilot attempt to define the television "magazine" by detecting its boundaries and scope. It is a difficult task at this stage because of short-lived experimental programs, the sudden cancellations due to competitive TV ratings, and because of the frantic imitation of the more successful efforts. There is also a widespread use of the word "television magazine" and possible misuse and abuse of the traditional print term.

The topic involves new usage of old terms and phrases. Already familiar to many is TV Magazine, a top circulation print magazine which lists TV programs. Other magazines about TV continue to pro-

liferate,[1] and in the past five years popular print accounts of the TV "magazines" have been somewhat common, but there appears to have been relatively little, if any, systematic, scholarly research published on them.

Approach to the Problem: Models as Sample

Since there is seemingly no master list of the TV "magazines", its universe is as vast as the stardom marking the TV screens' use of the traditional "feature story". There is an array of daily time-oriented programs using a mix of feature techniques: Morning, Sunday Morning and Good Morning, America; Today, Tonight, Nightline and Tomorrow, and the related and additional "talk show" hosts serving as types of "editors and writers" themselves: Johnny Carson, Tom Snyder, Charles Kuralt, David Hartman, Phil Donahue, John Davidson, Mike Douglas, William Buckley, Dick Cavett et al.

There are the many TV features on the reality of the spectacular and ordinary person or animal--long the trademark of the print feature: Real People, Real Life Stories, To Life; and That's Incredible, Our Incredible World, Incredible Sundays, Those Amazing Animals and Animals, Animals, Animals! In addition, a mixture of electronic periodicals use time to mark their appearance: Noon, Noonday, Weekly, Thirty Minutes, Evening, Journal (Bill Moyers'), European Journal, U.S. Chronicle and World Chronicles ! The galaxy also has the specialized minority audiences from numerous children's shows to Over Easy for the older; and 24 Horas and Magazine Para Gente Grande for Hispanic viewers.

If there is any agreement on the TV "magazine" model in the constellation of stars, it is probably the "CBS News Weekly News Magazine 60 Minutes" started in 1968, moved to prime time in 1975, and

after a decade was atop the Nielsen Ratings. "In the entire history of broadcast journalism, no news or documentary show has ever approached so exalted a perch."[2] By 1978, in the opinion of ABC producer Bob Shanks, "'60 Minutes' has co-opted the definition of what a television news magazine is."[3] NBC's Tom Snyder in 1979 said "'60 Minutes' is now the single yardstick by which all news magazines are judged."[4]

The probing, hard-hitting, investigative exposes presented by the "60 Minutes" team of Mike Wallace, Harry Reasoner, Dan Rather and Morley Safer, are by modern-day musketeers in gleeful pursuit of scalawags and skulduggery" like trial lawyers practicing "confrontation journalism" with hidden cameras, payment to sources and other aggressive tactics which have won it 12 Emmy Awards[5] and numerous libel suits and court appearances. Imitators have followed "60 Minutes" personnel as newsmakers and celebrities, while borrowing from its formula to increase their own sales and ratings.

A second, but less sober network "magazine" is "ABC's News Magazine, 20/20" started in June 1978 as its answer to "60 Minutes". The idea was to practice photojournalism like Life and Look magazines with some in-depth, investigative reporting like its CBS "magazine" competitor, but more lighter stories on trends and popular culture. Its first hosts were former print magazine editors: Harold Hayes, editor of Esquire, 1963-1973; and Robert Hughes, assistant editor of Time, 1976-1978.[6]

However, their debut was considered disastrous by TV critics. One called it a "televised tabloid" of "trash news" partly for a lurid expose on use of jackrabbits as live bait for training racing greyhounds and a bizarre interview with Flip Wilson on how the comedian raises

his children, but apparently more for its minor treatment of nuclear terrorism and a brief interview with California Governor Jerry Brown.[7] The novice broadcasters were immediately dropped and replaced by Hugh Downs, veteran TV host, formerly with NBC's pioneer "magazine" Home and presently with Over Easy.[8] ABC's 20/20 was overhauled to be more investigative like 60 Minutes,[9] and a year and a-half later, one critic said 20/20 "may be the slickest best-produced news program on TV".[10] Its more combative approach(like 60 Minutes) won it an Emmy in 1981 for an alleged arson for profit operation in Chicago, but not without criticism on accuracy and fairness, but to which ABC responded.[11] (By 1982, 20/20 aimed at even harder news content.)

Faltering in the ratings, NBC on June 24, 1979 premiered its own Prime Time hosted by Tom Snyder of Tomorrow's success to compete with CBS's 60 Minutes, and to replace NBC's somewhat whimsical monthly Weekend magazine with Lloyd Dobyns. Although Snyder said "We want to inform, but we're not big crusaders",[12] his piercing live interviews (on studio screens) followed up breaking news(as on the DC-10 crash), and probes on FTC harassment of small businesses (on February 16, 1980) failed to net high ratings and it was cancelled after attempts and name modifications at both prime time Saturday and Sunday. Snyder blamed NBC for lack of program promotion,[13] and Prime-Time was replaced September 26, 1980 by NBC's Magazine With David Brinkley opposite the CBS hit Dallas.[14] Early on, it bore a strong resemblance to its CBS "magazine" competitor with a strong potion of investigative reporting from its roster of established reporters: Jack Perkins, Garrick Utley, Douglas Kiker and Betsy Aaron. Brinkley left the group in September 1981 for ABC's This Week, which replaced the 21-year-old Issues and Answers. Controversial Atlantic Monthly interviewee David Stockman, U.S. Budget Director, was Brinkley's first guest.

The developing ideal TV "magazine" model sample may not be the national network type. One estimate is that "the real explosion of TV magazine shows is on the local level, where they have become the most-imitated journalistic format since 'happy talk' news," and are rated over game shows and re-runs in the interval between the evening news and prime-time.[15]

Reasons for the growth of these and other so-called "sons" of 60 Minutes[16] include the fact that they are profitable and boost the ratings and help stations meet FCC requirements for public-affairs programming. But perhaps more so, they reflect the reality of real life in smaller amounts than network news and with features and personalities the big networks haven't time to cover. In conveying experience, "the magazine format forces a compression that conveys information with feelings", says CBS producer John Sharnik; and Karen Lerner of NBC suggests "The TV magazines and print magazines like People are replacing neighborhoods" as viewers don't know the people next door, but they all know celebrities.[17]

Two localized national TV "magazines" are PM and Hour, which are a hybrid of local and national feature stories. PM began national syndication in September 1978 after originating as "Evening Magazine" at KPIX-TV San Francisco et al and later becoming a program cooperative under Westinghouse's Group W Productions. The "formula" for the consumer-oriented half-hour program is two features of about seven minutes, and three 2-minute "departments" of "how-to" advice on cooking, by Chef Tell of Philadelphia and health and diet tips from Captain Carrot.

PM appeals to the leisurely enjoyment of life(from gardening to

bargain shopping), and is considered "informational entertainment" or "hard fluff". No clone of 60 Minutes, "In content and tone, the typical Group W edition is to"60 Minutes' what People magazine is to The New Republic".[18] PM uses local co-hosts who contribute local stories and provide local intros and wrap-ups(ins and outs) for national pre-taped stories provided.[19]

Hour,in contrast,is co-hosted live before a studio audience in Los Angeles by handsome and relaxed Gary Collins, and Pat Mitchell, often "on location"and involved with "the story", as is often the case with PM. Hour was introduced by NBC January 5, 1981 in New York, Washington and Cleveland after it had replaced the Tony Tennille Show. Hour, by its own name, has more time for in-depth content, but also deals with consumer topics like cooking, sexuality, shopping, careers and marriage with strong emphasis on "how to" information for the independent woman and her family.(Collins is the 1982 Miss America host).

Another somewhat hybrid TV "magazine" by tradition is the national localized CBS "Sunday Magazine" and Morning "magazines" hosted by former print journalist/who was Charles Kuralt "On The Road" 12 years at the end of Walter Cronkite's evening news with "soft" TV features about common, ordinary, real, unusual and unheralded people in lesser known corners of mainly rural and small town America.[20] (Kuralt returned to the pm spot in 1982.)

Kuralt is not the crisp and brittle Dan Rather, but plump and rumpled, friendly and neighborly and "If Rather is white bread, Kuralt is a cozy loaf of pumpernickel..."[21] His "focus is on the subject itself rather than on the intrepid investigative methods of the star system," as in one case where he showed how a print magazine journalist created an article.[22] (Kuralt's am news replacement is Bill Kurtis, a television product rather than from print like Kuralt.)

Method of Analysis

In this embryonic study, a decision was made to examine in depth only those examples of the TV "magazine" species which appear in the popular literature to be the most typical, purest models thus far developed. They are the three network's major "magazines": 60 Minutes (CBS), 20/20(ABC), and News Magazine(NBC); and the two localized syndicates: PM(NBC) and Hour(ABC). These five specimens of 27 scheduled hours of programming (12 hours networks and 15 syndicates) were monitored July 19-31, 1981 at the following times on Denver, Colorado TV stations:

60 MINUTES--Sunday, July 19, July 26--6-7p.m. KMGH-7(CBS)

20/20-------Thursday,July 23,July 30--9-10 p.m. KBTV-9(ABC)

MAGAZINE----Thursday,July 23,July 30--7-8 p.m. KOA-4(NBC)*

HOUR--------MTWTF, July 20, July 21, July 22, July 23, July 24
July 27, July 28. July 29, July 30, July 31
4-5 p.m. KBTV-9(ABC)

PM----------MTWTF, July 20, July 21, July 22, July 23, July 24
July 27, July 28, July 29, July 30, July 31
6:30-7 p.m. KOA-4(NBC)**

*All announced programs appeared except for July 23 NBC's Magazine which was replaced by Thursday Night Movie.Prime Time on NBC from January 19, 1980, was substituted in study.
**PM in Denver on July 30 replaced a feature on a Massachusetts town's pig mascot with brief "ins" and "outs" on Colorado Springs rodeo clowns; and a scheduled July 31 piece on a convention of miniature house enthusiasts with a elderly jogging couple in Loveland and Greeley, Colorado.(23)

The sample included almost all hour programs for comparability. The time period was continuous to allow for possible comparisons on current news pegs, and the 2-week period of monitoring was chosen to accommodate free, uninterrupted monitor time needed for the study by the author.

The genre of "talk shows" were eliminated from study despite their "feature" format in many cases, because of their personalized

domination like a newspaper columnist and their being studied already. Also eliminated from the sample were cancelled programs, pilots and other experiments unavailable; and regional "magazines" without widespread national exposure. The author reluctantly did not include the Charles Kuralt "magazines" on CBS, which was already well represented in the model 60 Minutes, and whose "Morning" efforts are in early stages.

In this primary attempt to sketch the new and emerging electronic magazine feature story, the older forms and requirements of the traditional print characteristics are the basis for comparison since the term "magazine" is of print origin.

Instead of using the usual and sophisticated (and perhaps restrictive) categories of content analysis, the author developed a composite of magazine feature writing components based on his own teaching and practice over a period of 25 years, and extracted from leading texts over a 60-year period.(Bleyer, 1920;Brennecke, 1930; Patterson,1939; Schoenfeld, 1960; Bird, 1967; Nelson, 1978; Rivers, 1981).[24]

This arsenal of magazine stories would likely include at least five rather distinct feature forms:

)Personal Experience--First person story written by the person involved(journalist or non-journalist, or jointly);source and authority often same person as writer;frequently participant/observer both planned and un-planned;marked by step-by-step chronology, often a single incident or experience dominating.

)Personality Sketch/Profile--The biographical portrait,usually interview setting over time and revealing personalized,human aspects behind news;high reader interest and identification.

)Historical/Seasonal/Anniversary--The past updated, reiterative and relevant to current dates and events, to which journalst gives sense of social direction and purpose.

)How-to-Do--Specific, concrete advice on how to accomplish a task, serious or not; formerly "service" articles,now called consumer and survival articles;highly sought and believed in information-seeking, complex society; research,authority vital.

)Complex-Analytical--"Umbrella" term for scientific, technical, medical, social, political, business issues; Often investigative, interpretative, critical; overlaps with "how to" features.

In all these forms, both the teaching and practice tend to involve all or most of the following print requirements:

)Title--Reflecting and forecasting a focus, angle, thematic slant on what story will contain;often based on news event.

)Summary Sentence--Subtitle, blurb or headline extending or repeating title idea;designed to attract audience and editors' attention; evident in tables of contents of magazines.

)Outline--Form, skeleton, structure facilitating and supporting foregoing elements.

)Authority--Sources, research, authenticity, as essential in the magazine feature as in all basic reporting.

)Photos--Visual aids for reader to "see" the story better; elaborates, extends and enhances story idea; illustrations as well as photographs.

)Audience/Market--Mass (general) or specialized (specific) readers and viewers likely to seek or be receptive to both content and style of presentation by habit or inclination.

The following form was used by the author to monitor the TV "magazines" in this study:

TV "Magazine" Monitoring Form

Program:_____ Station:_____ Date/Time:_____

Type:_____ Length:_____to_____ Minutes:_____

Title: _____

Summary Sentence:_____

_____

Sources/Authority/Research: _____

_____

Format/Style: _____

_____

Audio-Visuals: _____

_____

Content/Substance: _____

_____

_____

_____

Other Observations:_____

_____

The preceding form was filled out for each program segment. Since no tapes or transcripts were available, precise note-taking was essential, with commercial breaks useful to recollect and record what would not reappear on the screen. The print luxury of clippings was perhaps offset by the necessity of acute, skilled observations, but a more precise analysis of content obviously would require full video-tapes.

Observation was aided by use of the advance promotional blurbs appearing in TV Guide, local Sunday television guides and daily TV logs in newspapers. Representative examples providing titles, summary sentences and often sources, are shown below somewhat like "tables of contents" for magazines:

Title and Summary Guides to TV "Magazines"

TV GUIDE

9 HOUR MAGAZINE
Topics: legislation against child molesting; lupus disease. Also: interviews with director Franco Zeffirelli and actor Martin Hewitt. (60 min.)

4 PM MAGAZINE
Segments include parachuting from Yosemite's El Capitan; and preparations for Prince Charles' wedding.

9 HOUR MAGAZINE
Topics: the problems bachelors have meeting single women; discrimination against women athletes. (60 min.)

3 PM MAGAZINE
Segments include media commentator Paul Harvey; and a rodeo clown.

3 PM MAGAZINE
Segments on Prince Charles and Lady Diana Spencer; and the World Championship Staring Contest.

9 HOUR MAGAZINE
Featured: a discussion of battered parents and a visit with actor William Shatner. (60 min.)

9 HOUR MAGAZINE
A discussion of psychiatrists who sexually abuse their patients and a visit with actor Ron Leibman. (60 min.)

9 HOUR MAGAZINE
Segments on discrimination against women between the ages of 45 and 65; fashions for large women; portable dialysis machines. (60 min.)

TV Programs

KOA (NBC) Channel 4
KRMA (PBS) Channel 6
KMGH (CBS) Channel 7
KBTV (ABC) Channel 9

4 Hour Magazine.
Gary Collins examines the issues of child molestation, Pat Mitchell works out with women bodybuilders, a visit with director Franco Zeffirelli and actor Martin Hewitt. (1 hr.)

4 Hour Magazine.
Gary Collins discusses the rights of women between the ages of 45 and 65 with Tish Sommers; Pat Mitchell goes on a shopping spree with Carole Shaw; Marlene Adler Marks talks about why Americans are suing each other. (1 hr.)

4 P.M. Magazine.
Skydiving off the 3000-foot El Capitan cliffs; the preparations for Prince Charles' wedding; Steve Caney makes a water slide; Capt. Carrot on neutral hub baths for relaxation; Linda Harris visits Rabat, Morocco.

4 60 Minutes (1 hr.).

2 20 - 20.
John Stossel reports on Las Vegas vacation rip-offs; Dick Schaap profiles juggler - comedian Michael Davis; Bob Brown looks at modern-day bounty hunters; Tom Hevins profiles singer Charlie Daniels. (1 hr.)

4 NBC Magazine With David Brinkley.
Betsy Aaron examines the U.S. Army's recruiting methods; Garrick Utley reports on an Israeli correspondent who stays home and scoops the world; Douglas Kiker looks at the problems inventors have with the U.S. Patent Office; Jack Perkins profiles James Cagney. (R) (1 hr.)

TV DIAL

4 Hour Magazine. Gary Collins examines the issues of child molestation; Pat Mitchell works out with women bodybuilders; a visit with director Franco Zeffirelli and actor Martin Hewitt.

4 Hour Magazine. Gary Collins discusses the rights of women between the ages of 45 and 65 with Tish Sommers; Pat Mitchell goes on a shopping spree with Carole Shaw; Marlene Adler Marks talks about why Americans are suing each other. (1 hr.)

4 P.M. Magazine. Skydiving off the 3000-foot El Capitan cliffs; the preparations for Prince Charles' wedding; Steve Caney makes a water slide; Capt.

4 P.M. Magazine. A profile of top Hollywood hairdresser Jose Eber; a skipper who makes sailboats race faster; Chef Tell prepares chicken Kiev; Dr. Wasco on correcting jaw problems; Cathie Mann meets a celebrity photographer.

Findings/Evidence

The similarities appear to be far greater than any differences between print and TV "magazines", especially in the areas of style and imagery. There is semblance in the image of periodicity: the regular and recurrent appearance of the print periodical magazine on a daily, weekly, monthly, quarterly or annual basis finds analogy in the TV time of the hour, day, noon, night, a.m. and p.m., and perhaps most of all in the minutes captured 12 years ago in the CBS "Ticktickticktick" of 60 Minutes.

Next, there is likeness in the visual, cover format as TV borrows from print magazine "pages" which turn (as in Hour), or in still frames with titles, sub-titles, labels, editors, authors etc. much like a magazine cover or table of contents. The TV screen becomes a window to the "publication", as in Hour, where the "O" is shaped that way. TV profiles, for example, often appear like the covers of Time or Newsweek, even with corners hash-marked and promotional blurbs. Correspondents (e.g. NBC) are shown in four window panes and like CBS's"magazine", the viewer gets the feeling of opening a periodical.(In PM, a mobile van "on the road" introduces the viewer to what's ahead, even with "departments"---now common in many print magazines.)

Closer to sameness in content, the promotion and hype for TV "magazines" uses the traditional mixture of title, sub-title, blurbs, summations, repetition, and a sales pitch on the theme, angle, slant, focus and viewpoint so as to move the subject from a mere topic to an idea. In TV, this advance promo can become over-done as stations forecast and invite viewing both orally and in print.(The successful 60 Minutes appears to do the least advance promotion of itself.)

Such salesmanship of the TV "magazine" content utilizes far more variations of the theme of each feature, so much that more is advertised than can possibly be delivered, especially in a short time. In addition to the usual summaries in TV Guide, local Sunday TV listings for the week and daily listings, the boosting appears in audio and visual before and during intros, during breaks, after resumptions, and after presentations; and then for tomorrow, next week etc., often as commercials or station promo during other programs.

As for similarity in program content of print and TV magazines, the degree is great despite the difficulty of making exclusive categories. Except for lack of historical-type stories, the four other print types of features appeared in abundance. What history was used was woven into the ever-present quality of TV as a medium. TV made the past constantly present. Even a few, brief past black & white glimpses of past Royal Weddings were not sufficient to categorize stories on Prince Charles and Lady Diana as "historical".

If print is more a past, historical medium, TV "magazines" seem to blend and mix the categories through oral, visual techniques, so that classification in many cases was eventually determined by the dominant nature of the single segment, e.g. mere interviews were not personal experience pieces unless there was a single, pervasive, chronological incident or theme; and persons giving consumer advice or explaining complicated issues did not create profiles. Even travel stories for enjoyment and consumption might fit other categories, e.g. 60 Minutes' expose of "Naples" behind the picture post card; and Hour's "inside story" on the "arranged" Royal Wedding were more analytical than historical or "how-to-do" stories.

Although meaning in the total content comparisons has some limitations because there were three weekly and two daily programs in the sample, the following breakdown does tell about the over-all priorities by the TV "magazines" studied:

TABLE I

TV Types of Feature Stories:N=107 (890 Minutes)
(July 19-31,1981)

	Hour	PM	20/20	NBC	60 Minutes
How-to-Do (34) (consumer)	23(178)	10(60)*	1(14)	0	0
Personality (32) Profile/Sketch	15(104)	9(60)	3(37)	4(32)	1(15)
Complex-Analytical (30) (investigative)	13(107)	8(60)	1(7)	4(52)	4(58)
Personal Experience(11) (first person)	4(26)	3(21)	3(38)	0	1(20)
	55(415)	30(202)	8(96)	8(84)+	6(93)

Totals: No.= 107 Stories
Time = 890 Minutes

*The 2-minute PM "Departments" of Self, Home and Discovery were treated as a single "how to" story unit rather than three separate stories since they were in sequence, without interruption, totaled 6 minutes and were PM's only "how to"stories.

+Comments and news on Prime Time substitute took about 10 minutes aside from regular stories.

The emphasis on "how-to-do"/consumer articles by Hour is indicated as well as the almost perfect "formula" balance by PM in three areas.(The Discovery department of PM contained 2-minute travel and interview pieces which might have been in other categories, but they were presented in the context of consumer service.).

20/20 reveals its tendency toward softer features and the network weekly magazines seem to aim at analyzing "how it's done" rather than "how you can do it", i.e. NBC's expose of inefficient U.S. Patent Office bureaucrats was implied, but not explicit, advice to inventors, thus is was placed in the investigative/analytical category.

Even the most distinct category of personality profiles is hard to separate from a source "just talking" or a "personal experience", thus cameras following step-by-step a fugitive hunter and a band "on the road" (20/20); and cameras on Yosemite sky-divers(PM) were classified as personal experience because of the single, chronological domination in the story.

Following are listings of topics in each category and time (in minutes) devoted to each:

TABLE II

TV "Magazine" Content: Time(Minutes)
(With PM Departments)

Program Topics: How-to-Do(34)	Time:
Health(exercise, skin,heart, pregnancy,prostate, eyes, salt, headaches, Lupus etc.) (H,H,H,H,H,H,H,H;PM,PM,PM,PM)	71
Food(picnics,enjoyment) (H,H,H,H;PM,PM,PM,PM,PM,PM)	50
Shopping/Buying (H,H,H;20/20)	38
Sex and Love (H,H;PM,PM)	30
Beauty (hair, clothes) (H,H,H)	26
Travel(consumption) (PM,PM,PM,PM,PM,PM,PM,PM) 20/20	16
Transportation(how to) (H,H)	13
Recreation(gardening) (PM,PM,PM,PM,PM,PM)	12
Children (rearing) (H)	7

This topic is clearly dominated by the syndicated "magazines" PM and Hour. PM appears to be on the lighter, less serious side, as it clearly indicated in its daily intro on recreation and enjoyment: bowling, skating, roping, dancing, music, running, eating, and other fun images projected on the tube.

TABLE III
TV "Magazine" Content: Time (Minutes)
Personalities Profiled(32=N)

Male Actors (NBC,H,H,H,H,H,H)	(7)	54
Female Novelist (60 Minutes,20/20)	(2)	30
Female Actresses (H, PM, 20/20)	(3)	26
Women in Business (H,H,NBC)	(3)	25
Female Entertainers (pop singer,cowgirl,circus) (PM,H,H)	(3)	18
Male Entertainers (PM,20/20)	(2) juggler, rodeo clown)	16
Male Journalists (NBC,PM)	(2)	14
Female Recluse and Weight-lifters (NBC,H)	(2)	14
Elderly Joggers and Youth in Business (H,PM)	(2) both sexes)	14
Male Sailor,Detective (PM,PM)	(2)	13
Male Hairdresser and Black Priest (PM,H)	(2)	13
Women Charity Workers (H)	(1)	8
Male Chess Player (PM)	(1)	7

The people in acting clearly dominate the personality profiles with 10 appearances, 80 hours, 70% on Hour magazine. Males and females are about equal (16 men, 14 women and 2 both). The macho male roles and less traditional are balanced equally, 13 minutes apiece.

There was a strong inclination on the syndicated shows to merely let interviewees talk at random. Confrontation interview/profiles are more common on the network weeklies, as 60 Minutes pioneered in them, and NBC used extra-ordinary confrontation interviewing in a report

on child models in April 1981. (New York Times April 25,1981,48:5) Similarly, Tom Snyder of Tomorrow-NBC on June 12, 1981 in a Special Edition talked 1½ hours with prisoner Charles Manson in an exclusive profile with chapter-like biographical segments(like The Outlaw, The Murderer, The Drugs, Death and the Wages of Sin) plus Snyder's own argumentative involvement in the TV portrait.

TABLE IV
TV "Magazine" Content: Time (Minutes)
Complex Issues Analyzed (N=30)

Crime,Anti-Social Behavior (H,PM, NBC,60,60)	(5)	75
Sex-Pornography (H,H,H)	(3)	29
Leisure/Pleasure(surfing, dolls, dresses,parks) (PM,PM,PM,PM)	(4)	28
Govt.,Military inefficiency (NBC,NBC)	(2)	26
Urban Problems(housing, architecture, slums) (H,20/20,60 Minutes)	(3)	25
Weddings(PM,PM,PM)	(3)	25
Handicapped(age,physical) (H,H,H)	(3)	21
Legal Issues (H,NBC)	(2)	19
Religion(radical movement) (60 Minutes)	(1)	15
Liberated Women (H,H)	(2)	14

Serious and softer issues are mixed in the preceding breakdown. PM's lighter programming provides much of the balance. The weddings were pegged to the Royal Wedding, the major news peg of the study period, and the only one used outside of a 20/20 report on the hotel disaster in Kansas City. The liberated women listing here is not under minorities or handicapped because of the success-orientation which is typical of much of the Hour appeal to the upward mobile female.

TABLE V

TV "Magazine" Content: Time(Minutes)
Personal Experience(N=11)

Policemen confess to killing Black youth (60 Minutes)	20
Survivors,rescuers tell of KC hotel disaster (20/20)	14
On the job trail with LA fugitive hunter (20/20)	12
On the road with Charlie Daniels' Band (20/20)	12
Mother describes survival of her premature baby(H)	10
Couple handles snakes for audiences (PM)	7
Life on ocean cruiser (passengers)(PM)	7
(personnel) (PM)	5
Sky-diving off mountain in Yosemite Park (PM)	7
On scene with World's Champion Staring Contest (PM)	7
Mother tells of small son's eye surgery (H)	4

TABLE VI

Longest(Most Time) For Single Stories

Personal Experience: (20 minutes)	"The Kid, the Cop and the Knife" CBS 60 Minutes(confession by police to killing Black youth)
Personality Sketches: (15 minutes each)	"The Queen of Hearts"(Barbara Cartland, romantic novelist, CBS,60 Minutes);also Step-grandmother of Lady Diana(20/20)
Complex Analyses: (15 minutes each)	"The Selling of the Army"(NBC),misleading recruiting;"The Rastafarians"(Jamaican religious group);"Off the Books"(unreported wages to IRS);"Naples"(ills behind post card image),(CBS, 60 Minutes)
How-to-Do:(14 minutes) each	"Teaching Parents About Teaching Sex"(H); "The Great Vacation Swindle"(Las Vegas tourist rip-offs),NBC Magazine

Perhaps one reason for so few personal experience stories is the fact that they require considerable time which only the network weekly magazines are able and willing to provide. 20/20 appears to be moving ahead in this emphasis, while CBA sticks to its investigative preference. Journalistic involvement is frequent in such stories, and with PM and Hour tend to be involved in shorter segments in other categories.

In all the TV "magazines", there appears to be more media involvement than in print journalism--aside from some aspects of the recent "new journalism". In this study, one can see such interaction not evident in print features which appear disembodied. In the TV pieces, sources and journalists are able to dominate the story with emotion, challenge, and overt participation as they can become program "content" themselves.

The classic 60 Minutes announces itself with its reporters and photos of them enhance their presence more than a mere printed byline.

Chit-chat among the reporters is more common on 20/20 and NBC Magazine, whereas on PM and Hour, it is not uncommon for hosts to eat food prepared on sets(and comment on it);have their hair done; play in games reported upon; and become part of the action "on location". That "reality" touch is not limited to them as the network weeklies also participate to a degree, and usually with an implied higher purpose than to entertain the audience.

All the programs up-date, often re-cycle(or re-run) old stories with a new angle and they frequently report their influence and impact--not so common in print journalism, which sees impact coming from an editorial page or column. PM urges people to get information to "make it easy". Gary Collins,Hour co-host, often asks,"What can be done ?" in response to a problem, and he sometimes lingers in his live audience

fielding questions on how to cope with life. "Make every Hour count", is his ending for each program. Hugh Downs of 20/20 ends with "We're in touch, so you be in touch." 60 Minutes has its mail as feedback and reads letters reproduced on the screen. 20/20 offers viewers a program transcript for $2 and PM invites comments and stories, while Hour suggests people write for tickets to their audience studio. This sort of interaction by TV magazines may indicate new possibilities not as fully developed in print. (The audience/market element in print magazine writing, was not monitored here, since it was assumed the programs sampled were all for a mass, TV market rather than specialized.)

Conclusions

The new TV "magazines" add a new dimension to magazine journalism, and may continue to be near the center of the ratings battleground as they continue their fare of usable information to help viewers consume, cope and survive; and more humanistic, personalized information to help viewers relate to the harder issues in the daily news.

The similarities to traditional magazine writing and production are immense and the gaps between print and electronic may be narrowing. Witness National Geographic TV specials and a growing number of magazine companies exploring the possibility of becoming program suppliers to the video industry.[25] National Enquirer has discussed plans for a TV "magazine" including medical breakthroughs, how-to articles and government rip-offs.[26] New information retrieval systems and the new electronic newsrooms may enhance production of TV "magazines".

Meanwhile, print stories find their way to the tube: Group W provides a top 10 magazine reading list to keep its crews up to date on story ideas, and Columbia Pictures' TV "Special Edition", a kind

of TV "reader's Digest", drew on articles from national magazines. Cable TV with local origination and many channels may open the door for more TV "magazines", especially specialized--already the hallmark of the magazine world. Local TV magazines might become what newsmagazines like Time and Newsweek became on the national level. Since traditions like magazine feature writing are somewhat vaguely defined within the arena for writing in general, new approaches in the electronic area might not be challenged.

"Within five years there will be a magazine show on every night of the week", predicted former CBS News President Fred Friendly in 1977.[27] By late 1979 it was forecast that "the magazine genre seems destined for a long run.....Having invented the magazine form as an investigative supplement to newscasts, the networks are now imitating the more frivolous local copies for sheer entertainment."[28]

While such frivolity showed up in this study, there were many signs of the opposite. There were the usual superlative, "Gee Whiz" stories on the world's greatest chess player, sailor, fastest grandparents, and the eccentric New Jersey recluse who paid $40,000 to conduct her own symphony, and the World's Champion Staring Contest, but there was an outlet for such unique problems as housing for single parents, battered parents, missing children, child molestation, new kidney machines, sex abuse by psychiatrists, dangerous child fantasies, and the special problems of women 45-65 and large-sized women.

And although movie stars spent much time discussing their sun tans, divorces and temper; and show hosts had their hair combed and heard about "acu-pinch" for the lips, there was also more profound content: dramatic accounts by rescuers and survivors in the Kansas City

hotel disaster showing the TV power in first person stories, and a related 20/20 probe of the hotel's architectural design; a courageous Hour graphics display of the male genital area to show dangers of prostate cancer; new insight on health of pregnant parents; and solid NBC exposes on US Army and Patent Office practices in "The Selling of the Army" and "Patently Absurd."

Knowledgeable experts and authorities appeared on the programs. And although one German woman selling sexual devices was presented as an authority on pornography, there were doctors, lawyers, chefs and many others providing useful information on mental and physical health and the perils of daily life in a complicated society. Also, there were few repeated appearances, except for two by a hairdresser and a romantic novelist close to the Royal Wedding, the biggest international news story in the study period.

Future research on this topic could utilize new recording devices for video-tapes, scripts etc., and could compare print and television treatment of the same stories.[29] The comparative use of past content by print and TV[30] might reveal differences in print orientation and the "now" aspects of TV. Since the TV "magazines" come and go rapidly, and may be cancelled even before they appear, constant monitoring may be necessary to record the "life cycles". For example, the short-lived Television:Inside and Out, hosted by Rona Barrett, who left the Tomorrow program, was in her words,"a cross between 60 Minutes, Mad Magazine, Person to Person and TV Guide", and included investigative reporting, profiles, and interviews.[31] Such "experiments" need to be studied.

Another NBC TV "magazine" Entertainment Tonight, begun in late 1981, is transmitted via satellite to subscribers, covers show business only, and uses former personnel from 60 Minutes and 20/20, Prime Time

Saturday and contributors like Barrett and Fred Friendly Jr., son of the former president of CBS News.[32] Television free lancers may be developing their own floating journalistic "community" much like print writers have had for years. Such patterns need to be explored.

Magazine observers should also note the blending of print and electronic fields via cable TV. Already "it appears the (city) magazine format can be transferred to television. If this is so, metropolitan magazines might find their competition is not solely newspapers or the other traditional media, but cable television".[33] In Los Angeles, TV stations are experimenting with teletext allowing "magazine viewers" to call up special "pages". One such service was developed by a former Time magazine writer and the local outlet for PBS (whose MacNeil-Lehrer Report is experimenting with Gannett on cable) has a Los Angeles-based program called "Now! The Electronic Magazine" on KCET-TV.[34]

Besides monitoring new experiments, researchers should continue to follow the rapidly changing TV "magascene" as approaches are imitated and modified. CBS News, for example, tried unsuccessfully to use its 60 Minutes correspondents in Up To The Minute in late 1981, and it has revived its 1962 "Biography Series" on The Mike Wallace Profiles.[35] Meanwhile, the original model 60 Minutes remains an object of study as to its meaning to viewers,[36] from a morality play to interest by the audience in a personality cult.[37] Its long range impact offers a research challenge.

Hour, the "information magazine" mainly for daytime females, is now rated third among all daytime TV shows, and is a hybrid between 60 Minutes and frivolity, according to host Gary Collins, who says: "I don't know if I could be Mike Wallace; I don't know if I'd be interested in being that probing or challenging." Collins calls Hour "Time and Newsweek if you remove the international stuff." Hour executive pro-

ducer Martin Berman views it as a combination of "Good Housekeeping, Cosmopolitan and Ms."[38] It could become the dominant model for the daily, syndicated TV "magazines" because of its success.

The "magazine" format has been re-discovered by radio also, as National Public Radio, for example, finds success in its Morning Edition of short featurettes. The lengthy magazine profile is being adapted to TV even more, as ABC's Nightline on August 27-28, 1981, devoted whole programs to prison interviews with convicted Robert Kennedy assassin Sirhan Sirhan, whose plea for parole was expressed by the voice overlay of his psychiatrist. Research on TV profiles is rich in potential.

By watching overlapping techniques in TV and print "feature writing", students can see the comparative impact of visuals and audio. Direct quotes in print can be rather life-less, but more vital when they come un-filtered from a taped phone confession to murder by a cop on 60 Minutes or a short-wave radio recording of Watergate or Iran hostage participants on NBC Magazine. Few feature writing tips for print can match the visual expressions of children watching a "Snake Happy Couple" on PM or a Lady Diana haircut on Hour being compared with the "before" and "after" like a Time magazine cover.

Magazine journalism teachers might discuss the audio power of music in the TV "magazine", the camera focus on close-ups and manners rather that mere talking heads, and the use of newspaper clips as TV slides. Future feature writers should be trained to write in both mediums,from timely leads and lead-ins to prevent stale, canned, dehydrated syndicate "magazines", to numerous feature titles and summary sentences to accommodate the many blurbs and promotionals used on TV. The new electronic feature writer of the future can add much to the TV and print storehouse and arsenal--which are merely older terms for the word "magazine"!

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